

May 24, 1974 / Cherry Grove: stopping the dredges/
The USC baseball story / Jimmy Seals profiled / 25¢

SOUTH CAROLINA'S NEWSWEEKLY

OSCEOLA

Inside
S.C. prisons
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osceola

"The mission of a modern newspaper is to comfort the afflicted and afflict the comfortable."

from a column by Peter Finley Dunn

Volume 2, Number 43

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TRB

from Washington

The Plot Sickens

There have been tragic things in the White House before, as when we travelled with the doomed Hoover in 1932 with America filled with Hoover-villes and desperate bonus-marchers. And there was hatred but never the contempt of today.

There have been funny things in the White House before as when carnal, loutish (but somehow likeable) Harding romped with Nan Britton on the coat closet floor among umbrellas and galoshes, and a Secret Service man guarded the corridor against "The Dutchess." But nothing like this.

There is nothing, I repeat, nothing, to compare with this in modern history for comedy, tragedy, craziness, suspense, irony, throw-away lines and amorality; for knaves, sycophants, honest men-bemused, tools, dupes, and cynics; for religious totem patriotism, and alarms and excursions off stage.

It shouts for a Shakespeare. Who else could do justice to the crewcut Haldeman, the scowling Ehrlichman, the make-believe strong man Nixon, caught like the little ventriloquist from Kansas behind the throne in the *Wizard of Oz*? Or above all, John W. Dean 3rd, right out of Shakespeare's barrel of villains, young, supple, obsequious, fawning — the brightest one in the crowd; instantly adapting himself to the newest Nixon fantasy, saying when Nixon suggests he tell a cock-and-bull story to the Cabinet that he will spin such a yarn as will astonish them.

There is farce, ferocious farce, that breaks out every so often as the President remembers to throw an unctuous line to the unseen sound-activated recording device that only he knows is operating: "I am a law enforcement man" he tells Ehrlichman suddenly and sententiously after one of his rambling conversations; Ehrlichman says "Yeah." Or at another time he first admits complicity in a dubious bit and then seems to remember the recorder and hastily says, "I must say, though, I didn't know it, but I must have assumed it, though."

No other country on earth, save a dictatorship, could permit this discredited man to stay in office, and yet he plans soon

to travel to the Middle East and Moscow. We wonder if he will go. We think he misjudged the reaction to the transcripts as much as he did to the firing of Archibald Cox; the latter was a tidal wave, this is a great tide. We think that a palace revolution is forming among conservative Republicans; it began in Hugh Scott's comment, "I think it's a shabby, disgusting, immoral performance." Scott who was gulled into telling the nation last January that the transcripts would exonerate the President. Keep your eye on Barry! — he is an honorable man. now he is torn and those close to him say that he is under almost intolerable pressure from the White House. Maybe the thing will come soon; maybe before you read this. There is always Section 4 of the 25th Amendment under which Mr. Nixon can step aside and declare himself "unable to discharge the powers and duties of the office of Acting President."

There is drama here. There is pathos — ruined Bart Porter, White House aide, of whom Ehrlichman coolly reports that Dean devised "a cover story" and that Porter went to the Grand Jury and "perjured himself." Tough, eh? But no comment from "P."

Or take Hugh Sloan, Jr., former campaign treasurer — facing ruin under oath as a witness before the Ervin committee: "P — He's scared? D — He's scared, he's weak. He has a compulsion to cleanse his soul by confession. We are giving him a lot of stroking." Too bad about Sloan, eh? The President, "P" is silent.

Dean has such a way of putting things! When the vindictive President, certain of reelection in September 1972, tells him to compile an enemies list for retaliation later, Dean brightly exclaims, "What an exciting prospect!"

Haldeman and Ehrlichman treat the President barely as an equal; they do not say "sir"; they interrupt him, contradict him, bully him as he vacillates. There is always an unseen fourth character present, The Presidency, talked about as though it were another man as they fantasize "scenarios" on how to "PR" the public. Mr. Nixon

hasn't known in advance about Watergate, nor about the break-in into the office of Ellsberg's psychiatrist and he demands what all this surveillance has produced; surveillance apparently authorized by John Mitchell in a moment of inadvertence. Well, it has not produced anything. "A dry hole," says Mr. Nixon in a magnificent line.

He had knowledge of perjury and didn't disclose it; he had knowledge of the Ellsberg break-in after the fact and didn't disclose it; he gives lessons on law evasion to his cronies; so, he hears, Bud Krogh was forced to perjure himself? "Perjury is an awful hard rap to prove," he tells them encouragingly; the thing is, don't deny something; say 'I don't remember. You can say, 'I don't recall.' "

L. Patrick Gray, he says during the confirmation fight, "in my opinion, should not be head of the FBI." All Nixon had done was nominate him for the job.

Always, offstage, Howard Hunt is yelling for hush money. Always, outside (in another part of the forest) enemies are gathering. What a Shakespearian scene is that when he summons Mitchell to the White House — the great stone face, the President's former domineering mentor. Mr. Nixon wants Mitchell to take the rap, to be "the big fish" whose harpooning will satisfy the mob. But the President can't face him personally. He tells Ehrlichman to talk to him, he instructs him: "You could say to Mitchell—I think you've got to say—that 'this is the toughest decision he's made, and that he just can't bring himself to talk to you about it.'" Not in blank verse but it sounds like the Elizabethan stage.

There is comedy. P. says of Jeb Stuart Magruder "a very facile liar...He was very believable when he lied." There is cruelty. Haldeman says it would be interesting "to watch Mitchell's face" as he is betrayed. The three men pulled the strings of the symbolic "Presidency" like raffish cardinals dancing a puppet Pope. Now and then the frightened Nixon reminds himself that "what happens in this office in the next four years will probably determine whether...you could have some sort of peace for the next 25 years.

Reiffer

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WHO DO WE KNOW WHO ISN'T A KENNEDY-CAMP HISTORIAN?

WE MIGHT JUST FINESSE YOUR HISTORIC ROLE BY DOING AN END RUN AROUND (INAUDIBLE)

IF ONLY THE MAFIA (INAUDIBLE)

OTHERWISE THERE ARE ENOUGH ENEMY HISTORIANS TO REVERSE THE MANDATE OF (INAUDIBLE)

YES, I'LL COME OUT LOOKING LIKE (EXPLETIVE DELETED).

UNLESS WE GET SOMETHING ON THEM THAT'S (INAUDIBLE) TO SCARE THEM OUT OF OUR TEAM.

YES, TO REVISE HISTORIC OPINION SO I'LL LOOK GOOD IN THE LONG RANGE P.R. VIEW.

ALL (EXPLETIVE DELETED) HISTORIANS HAVE ACADEMIC CONNECTIONS AND WE COULD USE THAT TO—

YES! TALK SENSE. APPLY PRESSURE. CUT OFF FUNDS. THE I.R.S.

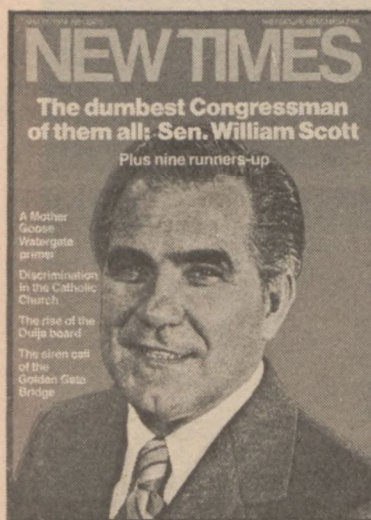
RIGHT! THIS IS A WAR. HISTORY IS A TOOL OF WAR. IF WE GET CAUGHT WE CAN CLAIM (EXPLETIVE) PRIVILEGE.

YES. WE COULD DO THAT. BUT IT IS (MORALITY DELETED) THAT'S FOR SURE.

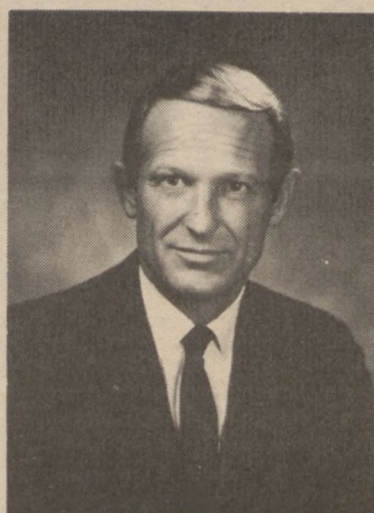


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Cheap Shots



New Times



Spence

New Times upsets Floyd

South Carolina's own Floyd Spence (R-Second District) was named one of the ten dumbest congressmen this week by *New Times*, a national feature newsmagazine. The bi-weekly publication included Spence in the list (which was voted on by congressmen, their staffers, lobbyists, and reporters in Washington) and commented on his "strong" and "weak" points.

Because *New Times*' circulation is so sparse in this area of the country *Osceola* provides below the portion of the article dealing with Spence.

The Kissing Congressman

"Is Floyd Spence dumb?" the reporter asked a congressional staffer who knows Spence well. "Floyd Spence!" screamed the staffer. "He's the dumbest shit God ever put on this earth. All he cares about is getting laid."

That seems to be the consensus. Everybody likes the South Carolina Republican, but nobody takes him seriously, and everybody refers to him, with a wink, as a "ladies' man."

Joked one House staffer: "Spence once wrote a Dear Colleague letter to his fellow members, and we all knew he hadn't written it because it was coherent." Reporters who cover Spence agree that the Congressman's main object in life is to be well liked. And he is so warm, friendly, and outgoing that he is known on the Hill as "Mr. Nice Guy."

Nothing upsets him more than to be called a name. One reporter recalls how upset Spence was when he read that a women's rights activist had called him a male chauvinist pig. As it turns out, Spence didn't know what the phrase meant: he had to ask friends. But he knew the reference was unflattering, and that made him very unhappy.

At a Washington social function earlier this year, Spence was spotted by a Washington Post reporter kissing all the ladies. The next day, in her column, the reporter dubbed Spence "the kissing congressman." That embarrassed Spence, and he went around telling everybody that the women at the party were all middle-aged and hadn't been kissed in years, and that he had just been trying to make them feel better.

Our House colleagues say that the first thing Spence asks any male friend is to come up to his office and "meet my girls." Remarks Spence's colleague, "He has a stunning staff."

Spence doesn't view himself as a legislative architect. He told the Nader project: "I can't think of anything I myself have thought up and written that is all that important."

After being contacted by *Osceola* and asked for a comment this week, Spence relayed the following through an aide:

"The people of this district are too smart to be misled by this cheap attempt at character assassination by a virtually unknown New York magazine. The four-letter words used and the type of article it prints characterize this magazine as obscene and pornographic."

"No reputable publication would knowingly reprint even a cleaned-up version of an article of this sort because it then would be guilty of spreading a false impression of the true nature of the magazine which perpetrated this smear."

The "obscene and pornographic" *New Times* is backed by the Chase Manhattan Bank, among others, and its contributors include Marshall Frady, Mike Royko, Dick Schaap, Studs Terkel, Nicholas von Hoffman, and Jimmy Breslin.

The author of the article which named Spence to the Ten Dumbest list was Nina Totenberg. Ms. Totenberg spent five years with the *National Observer* before joining the *New Times* staff and during those five years, while covering the Supreme Court, the Justice Department, and politics, she twice won the American Bar Association's coveted Silver Gavel Award for best coverage of the Supreme Court and was

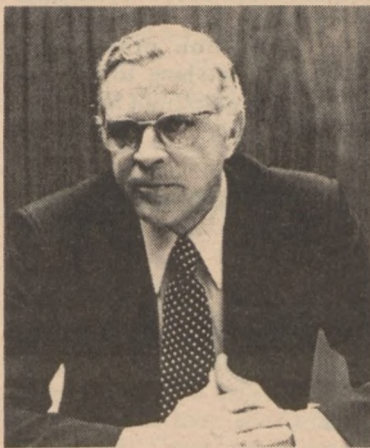
nominated by her paper for the Pulitzer Prize.

Pornographic? Obscene? Dumb?

Curbing drug abuse

Judge John Gentry may have earned the respect of some criminals because of his "get tough" stance in Pickens County Court, but somebody apparently doesn't appreciate his efforts. Early this week Gentry (featured in a May 10 *Osceola* article) announced that a professional "hit man" had been hired to assassinate him.

Pickens County Chief Deputy Grady Foster said Gentry had been informed Sunday that an anonymous informant told the sheriff's department the judge would be shot Wednesday as he crossed the street from his office to the courthouse. The threat was different from ides "drunk talk," said Foster, because the informant was familiar with Gentry's routine.



Gentry

Judge Gentry is taking the threat seriously, but he vows he won't "stop and hide," since he has a heavy workload scheduled in court this week. Besides, he says, he gets threatening letters and phone calls often. "I'd get lonesome unless I got one every couple of weeks," he joked.

The latest threat is apparently the result of an assault and battery trial in which a defendant was sentenced to a long prison term, said Foster. But the sheriff's department has no clues yet as to the identity of the would-be assassin or the informant.

It is ironic that the alleged plot is not believed related to drug trafficking, an area where Gentry has been particularly tough in his two years on the bench.

Another footnote: S.C. Circuit Judge Julius Ness, featured in an *Osceola* article some time ago, also received a threat to his life recently. About a week ago letters were found in Aiken which appeared to be threatening Judge

Ness, who like Gentry is no "softie" on drug law violators.

But Aiken County police said that a 23-year-old man who admitted writing the letters claimed they were not meant as threats. The man said he was only trying to convince Ness that a hard-line approach would not solve the drug abuse problem.

On school bus woes

The House of Representatives a week ago passed a bill to appropriate \$25,000 to cover hospital costs for children injured in school bus accidents. The slush fund, to be included in the state general appropriations bill, would be used to cover medical costs over and above that paid by insurance to victims of a school bus accident.

Rep. Harold D. Breazeale, chairman of the Public Education Study Committee which recommended the fund, said it should prove adequate to pay hospital costs in the few cases where those costs exceed the \$3,000 available to parents of injured children under the state's no-fault insurance coverage plus personal insurance coverage.

But the slush fund bill includes several qualifications. First, a \$10,000 ceiling would be put on the amount each victim could receive. Second, the provision would not be retroactive and does not include any means of compensating the very cases which led to the slush fund's creation.

Breazeale said that the \$10,000 limit was put on coverage under the new fund to discourage anyone from taking advantage of the state by unneeded hospital care, according to an article in *The Greenville News*. When contacted by an *Osceola* reporter this week, the Pickens County Democrat declined to elaborate on the need for the \$10,000 ceiling, saying only that if someone's bills exceed the \$10,000 plus insurance coverage and "it's a justified cause," he believes the excess cost could be

paid by special resolution of the General Assembly.

The hospital costs of Steve Owen, seriously injured in a bus accident in Anderson County a year ago, brought the issue of inadequate insurance coverage for student school bus passengers to the forefront. Medical costs for the young Owen have exceeded \$31,000. The state's no-fault insurance on bus passengers paid only \$3,000; a school policy paid another \$5,000; and a policy held by Eldridge Owen, Steve's father, paid another \$10,000. So the Owen family was saddled with the remaining bills -- \$13,000 worth -- and since the slush fund appropriation was not made retroactive, the family must pay all of that amount.

Unless, of course, the General Assembly appropriates that \$13,000 specifically. Breazeale in an earlier interview with *Osceola* said that "there's no question that the state will pay" all medical costs that insurance doesn't cover. Last week, he seemed less sure of that. The article by Douglas Mauldin in *The Greenville News* said, "Breazeale indicated that some financial relief might be forthcoming for the hard-hit Anderson family. He did not elaborate." (Our italics)

The General Assembly apparently feels, and somewhat justifiably, that the Owen case is an exceptional one, and that all or nearly all hospitalization and medical costs incurred in school bus accidents will be paid for by either state insurance, personal insurance, or the slush fund. But legislators are taking the position that the state has sovereign immunity from damage suits. That self-protective stance, in light of legislative hesitancy to assume financial responsibility in the Owen case, hints at a philosophy voiced by one Department of Education transportation official: that school bus transportation is a privilege, not a right, and that consequently if anyone gets hurt while taking advantage of that "privilege," let them pay the price.

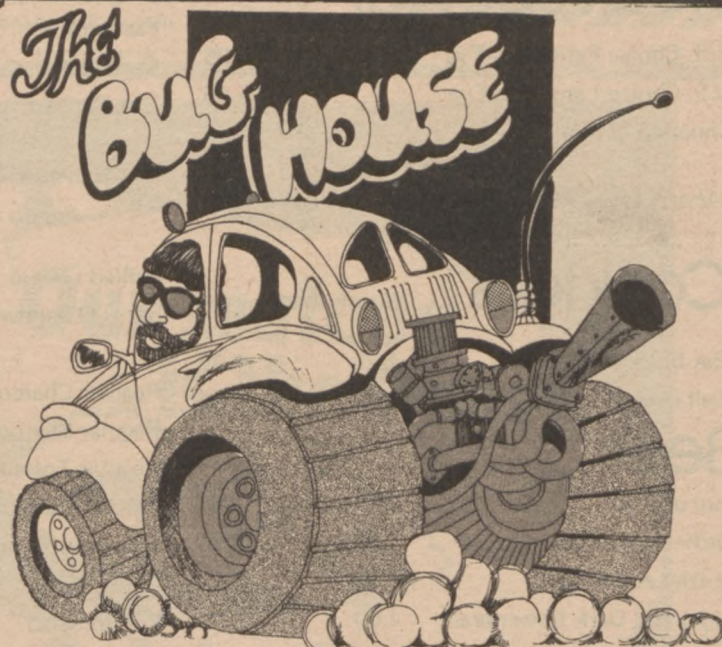
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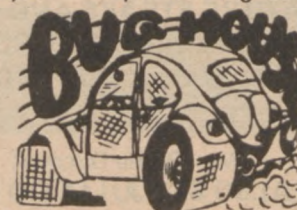




PHOTO BY JOHN HUGHES COOPER

The Feds butt heads at Cherry Grove

"Why do I want that Marsh protected? I fish, shrimp, crab and oyster in that creek. Hell, I eat out of that creek and I don't want to see them screwing it up."

-Jim Pike
Cherry Grove Beach resident

On the surface, it seems like just another squabble between "environmentalists" and

developers over a few acres of sulfur-smelling marshland. But below that surface, there is an environmental battle brewing in Cherry Grove Beach which has caused two federal agencies to butt heads and which could set a precedent that would drastically affect the future of the development and/or preservation of the South Carolina coastline.

Several weeks ago, a developer named Phil Permenter moved draglines into a section of Cherry Grove Beach and began dredging and filling operations to create channel lots for a residential development. For years this has been a common practice of developers wishing to literally manufacture waterfront homesites with ocean access.

According to Cherry Grove residents and workmen at the site, the area involved in the dragline operations consists of 40-100 acres, much of that presently made up of wetlands and covered by marsh grasses. The total sale value of the development is estimated to be between \$600,000 and \$900,000.

In the past decade, many Cherry Grove residents have become increasingly angered by the dredging and filling of much of the beach's once-expensive marsh areas to build channel lots. So this time, some of the residents, led by Jim Pike and George Samaha, protested the operations. The men have been vigorous in calling public attention to the operations and have argued that the operation is in violation of federal regulations.

They formed the North Myrtle Beach Environmental Association, which this week ran an advertisement in the local newspaper. The ad pictured tow cranes dredging a marsh, with the headline, "Is this development or destruction?" The newspaper printed a letter in the same issue

written by Samaha, which claimed the city attorney had denied him a permit for a demonstration near the site. The city attorney, the letter said, is a partner in a law firm which represents Permenter. (Albert Wheelis, the city attorney, told *Osceola* that he did not have the authority to deny such a permit, and had merely suggested that Samaha might find the chief of police, who does have the authority, more cooperative if he applied for the permit for a weekday rather than for a weekend. Wheelis also said his firm, Jenrette and Wheelis, is not representing Permenter in the Cherry Grove case, though it does represent him "generally.")

The timing of the Cherry Grove operation and protests was particularly beneficial for the project's opponents. Though the U.S. Army Corps of Engineers has responsibility for issuing permits to developers wishing to dredge and fill in "navigable waters" (and therefore in marsh areas) under the Rivers and Harbors Act of 1899, South Carolina environmental officials have been extremely



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“...According to officials close to the Justice Department, the S.C. Corps officials were furious...”

critical in the past of the Corps district office in Charleston.

The major issue raised by these critics is the definition of “marsh areas” used by the South Carolina district of the U. S. Corps. The critics claim that while other districts--such as Wilmington, S a v a n n a h , and Jacksonville, (Fla.)-- have broadened their definition of “navigable waters” (and therefore “marsh areas”) to include a greater area under their jurisdiction, the South Carolina district officials maintain that their jurisdiction does not include areas above the mean high water mark. The other districts, say the critics, have expanded their definition to include an area more generally defined as that “affected by the ebb and flow of the tides.”

Several weeks ago, reportedly prompted by numerous complaints from South Carolina state officials, Interior Department officials in South Carolina, and private citizens, the U.S. Justice Department sent a specialist in coastline problems to South Carolina to survey the state's coast. Paul Campbell, a legal technician who had recently conducted similar investigations in North Carolina and Georgia, spent a week in April surveying the South Carolina coastline and discovered a great deal of what he considered illegal dredge-and-fill operations. He turned his complete report over to U.S. Attorney John Grisso in Columbia in early May.

The Cherry Grove development was one of the developments studied by Campbell, and last week the U.S. Justice Department filed suit against Phil Permenter for violation of the Rivers and Harbors Act of 1899. Assistant U.S. Attorney Ronald Hightower, who filed the suit, said, “We believe Mr. Permenter is dredging and filling in a marsh. We are seeking to have the project stopped and also to require restoration of any damage done so that it will be restored to the condition it was in before any illegal dredging.”

Informed sources close to the U.S. Attorney's office said this week that similar court actions may soon be filed against developers at Harbor Island near Beaufort and at Sandy Island in Georgetown County (See *Osceola* May 10). A source in the Columbia office of the U.S. Attorney said a May 6 “cease and

desist order” had stopped dredging at the Sandy Island development.

The sudden initiative taken by the U.S. Justice Department in the Cherry Grove case seems to have left the U.S. Corps in a somewhat embarrassing position. Because the Corps has tacitly approved this operation (and perhaps other like it) by failing to stop them and by failing to demand a permit application, the court action by the Justice Department has called into question the Corps standards.

Jim Pike explained the difference of opinion over jurisdiction between the Corps and the Justice Department in the Cherry Grove case. “The Corps told me that the work was being done two-tenths of a foot above the high water mark. That's 2.4 inches. Under the Corps' standards, the area is not in their jurisdiction. (At sea level, an elevation difference of 2.4 inches can include a large land area.) Pike continued, “But we've got pretty damn strong evidence that this is affected by the ebb and flow of the tide. It's irrefutable.”

An official with the South Carolina Wildlife and Marine Resources department explained that the Justice Department is

attempting to persuade the Corps to come into line with the standards used by neighboring districts. “In Savannah or Wilmington, is some guy is digging in marsh above mean high water, they'll go out and stop him. These districts pay less attention to ‘mean high water’ as a definition of marsh. So does the Justice Department. Mr. Romonovski (one of the South Carolina district's top officials) is still hanging on to what used to be. He's very conservative and doesn't want to change.”

According to state and federal officials who have been close to the U.S. Justice Department investigation, South Carolina Corps officials were furious when told the Justice Department had circumvented them and filed suit in the Cherry Grove case. According to sources, the Corps officials complained to their superiors in Washington, who then took the complaint to high levels of the Justice Department. The inter-departmental controversy prompted a visit to South Carolina last Wednesday (May 15) by top officials from both departments.

Martin Green, chief of the Land and Natural Resources Division of the Justice Department and Fred

Disheroon of the U.S. Corps were scheduled to meet with U.S. Attorneys from South Carolina, S.C. Corps of Engineers officials, state environmental officials, and opponents of the Cherry Grove development. The meeting was to provide an opportunity for them to fly over the contested areas together and later discuss why the Corps had taken no legal action in which the Justice Department had felt legal action was necessary.

Publicly, however, officials at the Justice Department denied this week that there is any ill feeling between the two departments. Hightower refused to comment on the possibility that the Justice Department's legal action--bypassing the Corps-- was “precedent setting.” Jack Marshall, Assistant U.S. Attorney in Columbia said the meeting was merely part of a design to work out a “uniformity of enforcement over the whole country.” He said the meeting would facilitate cooperation between the Corps, the Justice Department, and the South Carolina Wildlife and Marine Resources department. “What we are seeking,” said Marshall, “is a balance between the development

and the preservation of our wetlands. That's the issue.”

--Jon Buchan

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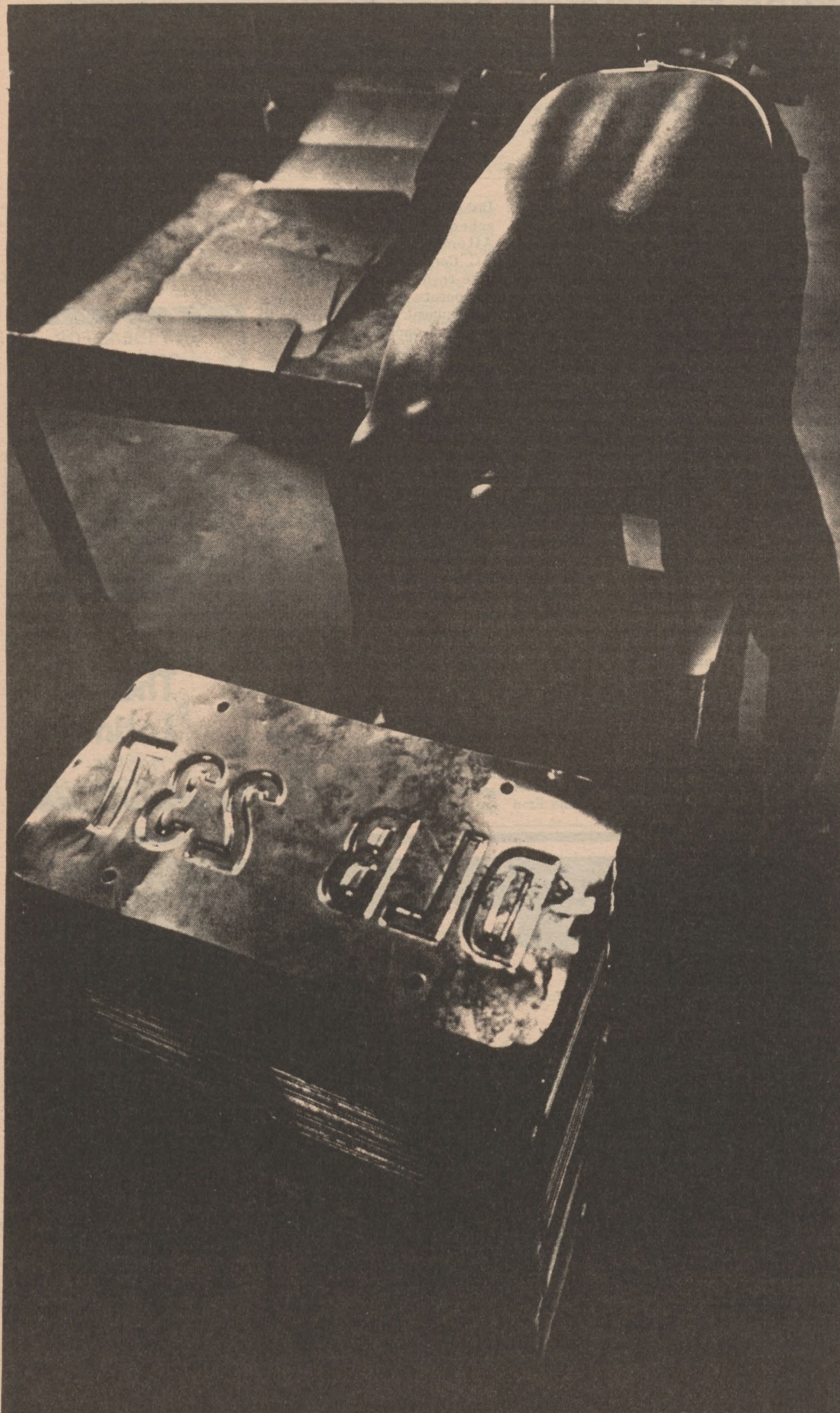
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Prison

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by DAVID BRUCK

At this moment there are some 5,500 people in prison in South Carolina. They're being held in 17 state and 47 county prisons, city jails and work-camps by a small army of guards, along with smaller contingents of bureaucrats, researchers, social workers, psychologists, work supervisors, preachers, teachers, statisticians, and secretaries. The cost of all this is about \$20,000,000 annually, plus thousands of wasted years and--any way you look at it--a lot more loneliness and bitterness than can ever be added up. What we get in return for this enormous and never-ending investment is less clear, but when the question is asked, there are usually three answers that come back.

The first is that fear of prison deters people from committing crimes. The trouble with this reason for prisons is that by and large it doesn't work. Crime is increasing all the time, even though the United States keeps more of its population in prison than any other Western country. And the very people who know how hard it is to do time in prison--the ex-convicts--are the very ones who are most likely to commit crimes again and be sent back. Fifty percent of South Carolina's present prison population have done time before their present conviction, and anywhere from a sixth to a quarter of the people let out of South Carolina's prisons this year will be sent back for new crimes.

Well, the argument goes, even if prisons don't deter crime very effectively, they at least keep the criminals off the streets while they're locked up. But this rationale for prisons doesn't hold up too well either. To begin with, only a fraction--anywhere from a fifth to a half--of all serious crimes are ever detected or reported to police. Of these, only a fraction end in arrest and conviction. And even then, only about one-third of those convicted get sent to prison instead of being put on probation or fined. On top of that, the "serious crimes" that show up in police statistics don't include the crimes that wealthy and powerful people commit--tax fraud, air and water pollution, deceptive advertising, maintaining unsafe or unhealthy housing or industrial working conditions, and so on. What all of this means is that the people who get safely "put away" in prison are only a tiny fraction--maybe one per cent, maybe five--of all those who commit really serious crimes; all the others are walking around free right now. Furthermore, 98 percent of the few people who are unlucky enough to actually get sent to prison will be let out again sooner or later. So whatever else our prisons do, they don't keep very many criminals off the streets.

Industry: is 'work' an answer?

That leaves one last rationale for the prison system---rehabilitation. This is the idea that someone who commits a crime probably has something the matter with him, and that prison should change him so that he won't commit any more crimes when he gets out. This is the official philosophy of the South Carolina Department of Corrections. "Our purpose," says a handbook which the Department publishes for its guards, "is to conduct those programs and have those influences upon inmates which result in attitude and behavior changes. Our total program is geared to this end."

With that statement of purpose in mind, I spent several weeks recently looking at one aspect of our prison system's "total program"---the Prison Industries. This is what I found.

Prison industry has been around in South Carolina for nearly 100 years. Wade Hampton's first address to the Legislature after the white recapture of the state government in 1877 included the observation that "with proper legislation, the labor of the convicts could be made profitable," and he urged the legislators to work something out. Even then, the idea wasn't a new one. Prison reformers in antebellum South Carolina had been urging a prison industry system for decades, claiming that it would help rehabilitate prisoners and pay for the prisons at the same time. In 1852 the attorney general recommended that manufacturing operations be set up in all the county jails; recognizing that prison labor might compete unfairly with free craftsmen, he proposed to get around this problem by restricting the prisons to a single industry, and suggested "the manufacture of Negro shoes" as a likely candidate.

But it wasn't until after the Civil War and Reconstruction that the idea really caught on. The 1877 Legislature responded to Gov. Hampton's plea for "proper legislation" by authorizing the superintendent of the new State Penitentiary (now the Central Correctional Institute) to lease out convicts to private employers. The state got a monthly rental charge for each man, and the employers also undertook to keep the convicts alive at their own expense, thus relieving the state of that burden.

Unfortunately for South Carolina's first experiment with private enterprise in the corrections system, the railroad company which took the greatest advantage of the new convict-lease system managed within three years to kill more than half of the 285 prisoners entrusted

to it, through overwork, malnutrition, and in at least one case, summary execution. After a legislative investigation in 1879 the leasing of convicts was temporarily suspended. A state investigator noted wistfully in 1880 that under the slave system such abuses didn't occur, since the employer had a financial interest in keeping his slaves alive: various protective laws were soon passed to remedy the situation, but the railroads apparently felt them to be too constrictive and stopped renting convicts after the mid-eighties.

With the decline of the convict-lease system, the state began to encourage private industry to locate within the penitentiary at Columbia. A shoe factory was set up there in 1881, followed later by a hosiery mill. During the next 80 years various businesses would come and go behind the walls of the State Penitentiary, attracted by the captive work-force, and occasionally shut down by business depressions or changes of prison policy. In 1960, when the present Prison Industry law went into effect, the Columbia Garment Company and

Institute just north of Columbia: this operation, which the Department of Corrections claims to be the largest central laundry in the southeastern U.S., uses nearly 300 prisoners and handles some ten million pounds of laundry annually.

According to the Department of Corrections' Annual Report, these industries "serve the purpose of driving away idleness, motivating inmates to work and offer a modest source of income for incentive pay." And from a history of the Department written by itself we learn that the industries "play a role in the rehabilitation process by training inmates in desirable work habits and giving them skills that will be useful to them in finding employment upon their release from prison." I looked at the Prison Industries with these statements in mind.

Skills. Officials with whom I talked admitted that most of the industries teach no useful skills. The three industries employing the most people---the laundry at Manning, the book bindery and the tag plant---involve only monotonous

"...Fifty percent of South Carolina's present prison population has done time before their present conviction..."

the Fibrecraft Corporation were running industrial operations with inmate labor: these were eased out by 1962, and no one I talked to at the Department of Corrections seemed to remember anything about them.

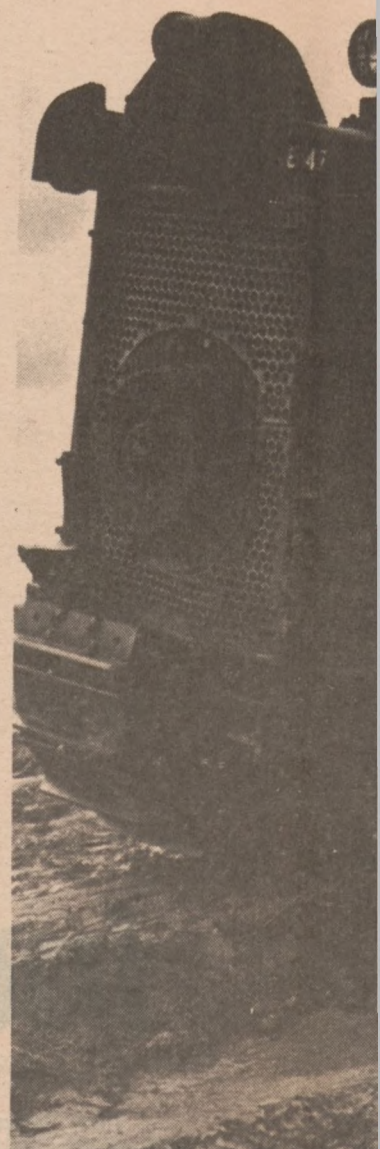
The Prison Industries system is run by the state, and produces goods for state use only. Most of the industries are located in two old brick buildings toward the back of the Central Correctional Institution that were built at the end of the last century "to house the privately-owned mills of that era. The larger building contains a furniture shop, an upholstery shop, a metal-working shop, a sign-plant and a book bindery. The smaller building is the tag plant, where some 70 prisoners make all of the license plates for South Carolina. A small apparel plant is located at the Women's Institution on Broad River Road. A third large installation is the huge laundry at the Manning Correctional

production line work. The tag plant has the added feature of being an industry that's only found in prisons, not merely in South Carolina but everywhere in the United States. A Department of Corrections official insisted to me that steel fabrication companies in the Columbia area have expressed great interest in hiring ex-convicts who've worked in the tag plant. But the wage-scales of the two companies that he named are among the lowest in the industry, and it's hard to avoid the suspicion that these companies are less interested in ex-convicts' tag-making experience than in their docility and fear of losing whatever job they can get; one Columbia trade union official pointed out that few workers are as easily exploited as ex-convicts.

Some of the smaller industries at CCI---the furniture, re-upholstery and metal-working shops---do include some skilled jobs which

(Continued on page eight)

Inside S.C. prisons



Prisoners in Industries program

(Continued from page seven)

eventually prove useful to the prisoners who work there. Director William Leeke has said he'd like to have more such industries—a printing plant and an auto shop for state vehicles are two suggestions. But inmates who talked to me privately told of a strange twist to these industries. "Once they've taught you a key job in a particular industry," one inmate said, "they don't want to let you go." I heard one story of a man who worked in the tag plant for eight years, and then found that he couldn't make parole or trustee status. "Once you really learn to operate a machine," another man told me, then you're going to catch hell trying to get out of there. No matter how desperately you need to get a change."

Department of Corrections officials deny this. "If a guy's needed in a prison industry but he's ready to go to work-release," the director of the Department's public relations said, "he goes." Inmates point out, however, that in order to be judged "ready" to transfer out of an industry a man needs a recommendation from his supervisor, and so supervisors who want to hold on to a particular inmate have a means of doing so. One prisoner related an instance where a supervisor wrote out a recommendation but verbally countermanded it, leaving no evidence of why the man couldn't get his request for transfer approved.

There isn't any way of finding out for sure whether occurrences like these are common, or even if they happen at all. Inmates who talked to me said they did happen; officials said they don't. That's the situation that an outsider encounters in trying to find out a great many things about prisons. The problem isn't that the Department is secretive in its operations—on the contrary, prison officials were very cooperative, and let me see anything and talk to anyone I wanted to. But this openness is partly illusion, because in prison the normal channels of communication between people in everyday life turn out to be blocked and distorted. For the inmates, punishments and rewards (solitary confinement, parole) hang over every minute of their daily lives, and everywhere there is the fear of sticking your neck out, the fear of making trouble. And on the other side, the prison officials know how hard it is to disprove the truth of any statements they might make, particularly where there are no written records and the question in the

end will come down to a convict's word against their's.

A modest source of income. Pay starts at \$3.20 per month and goes up to a top rate of \$25. That works out to a maximum wage rate of about eleven cents per hour, based on an eight-hour day. The average wage rate is closer to nine cents.

Out of this "modest income" an inmate must pay for such basic necessities as soap, toothpaste, shaving supplies and other toilet items, writing paper, envelopes and stamps, and extra clothing, as well as cigarettes, food to supplement the 72 cents-a-day diet supplied by the Department of Corrections, coffee, books, magazines and newspapers, and anything else that might help the time pass a little easier. Most of these are available from a central canteen and several smaller stores at prices roughly equivalent to those at "free world" retail stores in Columbia. This means that a skilled worker making top pay can earn the price of a package of razor blades in fifteen hours. A bar of soap represents two hours' work; a carton of cigarettes can be earned in four days.

The result of such low wages (and relatively high prices), inmates say, is that everyone who doesn't get money from outside has to have a hustle. If crime looked like a means of survival on the outside, there's no longer such question about it once he gets to prison. And so the starved prison economy is supplemented by trade in homemade liquor, drugs, loan-sharking and violence.

Desirable work habits. If the industries don't offer much in the way of vocational training or wages, there's always one more rationale to fall back on: prisoners supposedly need to learn how to work. Whether or not the prison industries' workers really need extra practice in how to perform hard, monotonous work for almost no pay, that's what most of them get, and their supervisors say it's good for them. "It teaches them how to work," the supervisor of the Manning industry told me in his office, the door closed against the steaming atmosphere of the production area where a shift of some 160 young inmates ran the huge laundry's outsized washers, dryers and pressers. "It motivates them, from that standpoint..."

There's really not too much that anyone can say about this. Just about any kind of exploitation of

human beings can be and has been justified as being "good for them." Even the higher-ups in the South Carolina Department of Corrections appear not to take this rationale for prison industries too seriously: only the lower-echelon supervisors (the ones who deal with the inmates each day) really seem to believe it. The fallacy of the teaches-em-to-work theory is pretty obvious: even if you accept the unproven premise that prisoners are more in need of "motivation" than other people, the work that most inmates do in prison industries is set up completely differently from the work that awaits them (if they can get someone to hire them) on their release. In the "free" world

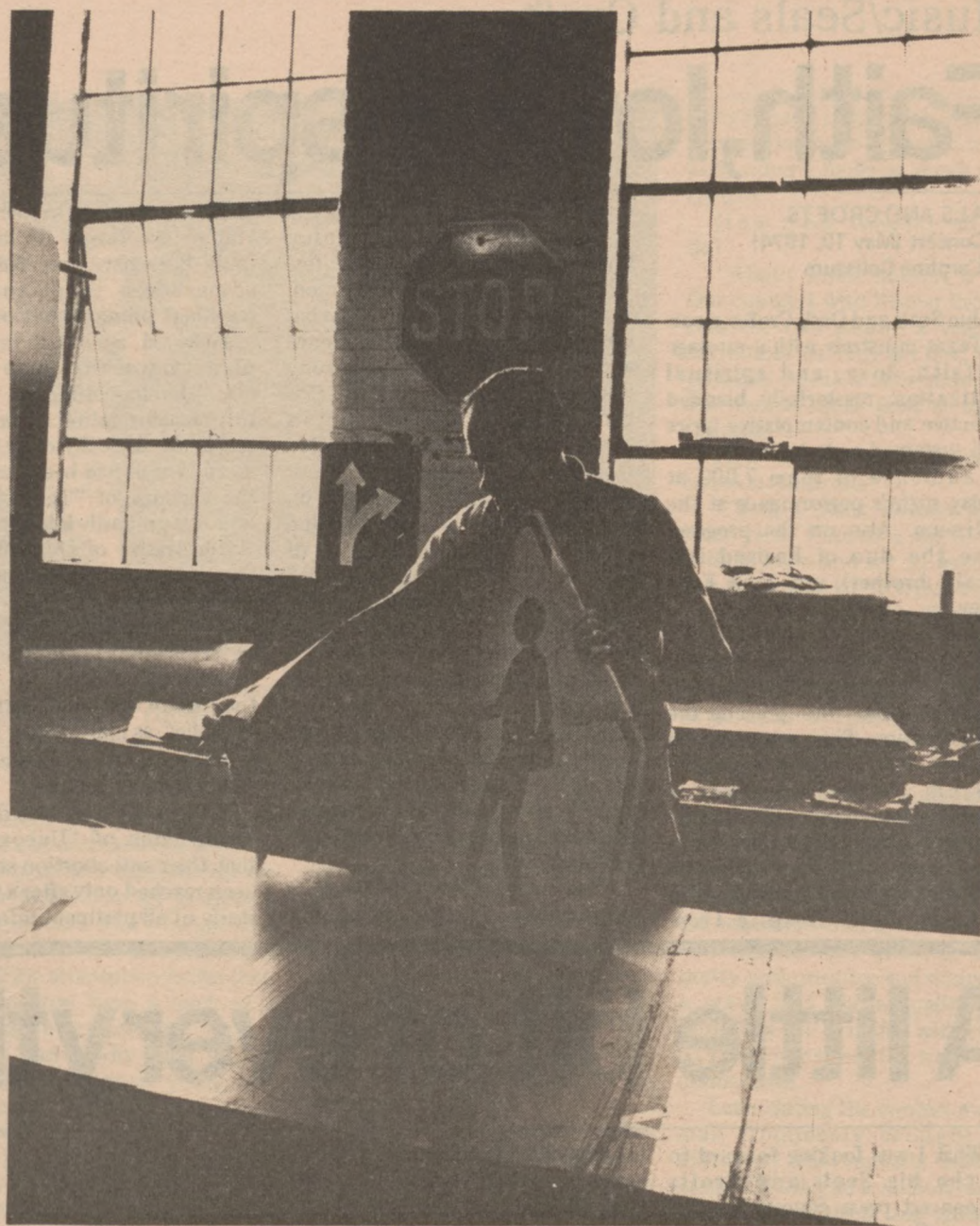
"...Smaller amounts of profits) are turned over to the department periodically to motivate inmate workers the conviction that their labor contributes to the salaries of the guards who keep them locked up."

motivation is supposed to have something to do with getting paid a reasonable wage and having a chance for advancement; in prison the wages are minuscule and advancement is very limited. More importantly, motivation for most people in prison centers on getting out. If something seems like it might convince the members of the Parole Board to let you out sooner, then it's a good idea. Anything which might have the opposite effect isn't. The hope for freedom is everywhere in prison, permeating every activity in every area, and any other "motivation" is dwarfed by it.

In summary, the official explanations for the



Prison Industries program at work



PHOTOS BY KEN STURGEON, S.C. DEPARTMENT OF CORRECTIONS

present correctional industries program--vocational training, pay and "teaching them how to work"--don't really hold very well. A simpler explanation which has nothing to do with the professed goals of the Department of Corrections but which seems closer to the truth is that the prison industries make a lot of money. The industries churned out a profit of some \$600,000 in the past two years, in spite of obsolete equipment in most of the shops, featherbedding to provide extra inmate jobs, and state and federal laws which greatly restrict the industries' markets.

At the present time the bulk of these profits go to pay off the debt on construction of the Manning

by free workers cost only six cents at Manning. Prison Industries Director Charles Chandler said he didn't know how much the various state agencies save by using inmate-made products, but he thought the figure was "in the millions of dollars." If this is true, then the published profits of the Prison Industries are only a rather small portion of the total.

According to Department of Corrections officials, the Prison Industries are due to be expanded and upgraded in the next few years. These changes will be discussed in the final installment of this report. As we'll see later the Department has plans to change a great many things in its prisons at some point in the future, and like all prison reform schemes, the people behind these changes have great hopes for them. For now it need only be said that what I've been describing here is what appears to be what's going on now. The intentions of the people who run the Prison Industries may be very good; I've only written about what they actually do. Their intentions have to do with job training and rehabilitation; their main accomplishment appears to be, in the words of Wade Hampton, that "the labor of the convicts has been made profitable."

Unlike at CCI, where there are far fewer jobs than inmates, the laundry at Manning needs almost every prisoner at the institution, and work there, as far as I could make out, is compulsory. Although the pay ranges from 30 cents to \$1.25 per day, the laundry's management seems to expect just as much out of their workers as in any "free world" operation, and unlike their counterparts outside of prison, they're in a good position to enforce their expectations. Prisoners who refuse to work not only lose their "modest source of income" but can be transferred to maximum security institutions and placed in solitary confinement. The work, judging from what I could see on a tour of the laundry several weeks ago, is monotonous, hot, and hard, and the supervisors seemed somewhat harried by production schedules and the demands of their superiors.

At that time manager William Taylor told me that none of the prisoners worked more than four hours each day, since under the law they were entitled to half a day of academic or vocational

training or recreation. When I checked into this it turned out that the four-hour limitation applies only to indeterminate one-to-six year sentences for offenders aged 17 to 25. Other prisoners, regardless of their age, get to "learn how to work" for a full eight hours a day. At the present time there are some 40 men working a full eight-hour shift, according to Taylor.

I also asked Taylor about the policy on overtime work. He said that overtime was paid double the regular rate, and that it was entirely voluntary. When I told him that I knew of at least one inmate who had been punished in October, 1972 for refusing to work overtime, he said that, well, overtime used to be mandatory, but that they'd changed that, and now it was entirely voluntary. I asked *when* this change had been made. "Well," he said, "I don't know exactly what date... It was over a period of time..." A moment later he remembered that it must have been just after the date I'd mentioned, yes, right soon after that. I also asked Industries Director Chandler about the Department's overtime policy, but this time didn't mention that I'd seen official records indicating that men had been transferred and placed in solitary confinement for refusing to work overtime. Chandler assured me that all overtime was voluntary, and that that had always been the policy, at least as long as he'd been around...

At 9:15 on the morning of October 9, 1972, a 21-year old inmate named Clifford Whaley asked his supervisor whether it would be alright for him to quit work at the regular quitting time of 4 p.m. that afternoon, since he needed the time for a correspondence course that he was taking. The supervisor said no, and sent Whaley to see Taylor. Taylor told him that he *had* to work overtime, that the laundry needed every available inmate and that if he let Whaley off he'd have to let everyone else off too. Whaley refused to work overtime anyway, as a result was sentenced to the Maximum Detention Retraining Center for 15 days "punitive segregation", to be followed by 30 days "administrative segregation."

More than a year and a half later, Clifford Whaley is still in "administrative segregation" at the Maximum Detention Retraining Center. His story, and the story of the strange institution which holds him, is the subject of next week's report.

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laundry. (Smaller amounts are turned over to the Department of Corrections periodically, giving the inmate workers the curious satisfaction of knowing that their labor might contribute to the salaries of the people who keep them locked up.) But these profits are only part of the income which the state derives from the prison industries. All of the furniture, license tags, signs, clothing and book-binding which state agencies buy from Prison Industries would have to be bought on the open market, often at substantially high prices, if prison labor was not available. Laundry services that would cost 14 cents per pound when performed

Music/Seals and Crofts

Faith, love, & spiritual realization

SEALS AND CROFTS
In Concert (May 10, 1974)
At Carolina Coliseum

Jim Seals and Dash Crofts, a pair of Texas minstrels with a message of faith, love, and spiritual realization, masterfully blended reflective and contemplative lyrics with sustained melody to entertain an audience of some 7,000 at Friday night's performance at the Coliseum. Also on the program were the duo of England Dan (Seal's brother) and John Ford Coley.

The latter opened the concert and were greeted with the apathy and disrespect that is often accorded those who precede the star attraction. They were plagued not only with a bothersome sound system (something that is becoming too commonplace at the Coliseum), but by an element in the crowd that was intent on disrupting their performance with inane catcalls. Despite these

considerable handicaps, England Dan and John Ford Coley entertained creditably those few who were paying any attention. Traveling with Seals and Crofts has obviously been a great influence and their similar use of harmony ("The Pilot") was noticeable. It is unfortunate that the factors previously alluded to detracted from an otherwise good set.

Seals and Crofts materialized on stage following a brief intermission with a ten-piece ensemble of musicians. This entourage provided a fuller and more instrumentalized sound than is found on their recordings. At the onset it appeared that various members of the crowd were still bent on disruption. Some thinking, perhaps, that Led Zeppelin was on stage demanded more amplification, only to be castigated and told to shut-up by an obviously irritated Crofts.

The music of Seals and Crofts is dominated by two paramount

interests: devotion to their families and to the tenets of the Baha'i faith. Both have been Baha'is for some seven years and those teachings primarily the oneness of mankind and the need for planetary unity, have been of considerable influence. Prior to this transformation of faith, their music was basically early 60's rock 'n' roll (both had been members of the Champs of "Tequila" fame), now it is primarily laid back.

Illustrative of this influence in the title cut from their latest release "Unborn Child." This song expresses a strong anti-abortion sentiment reflective of the teachings of Baha 'u' llah, the founder of the Baha'i faith. It was his belief, as many today feel, that a viable entity is created at the instant of conception.

Seals announced in his introduction of "Unborn Child" that their anti-abortion stance had been reached only after a thorough study of all pertinent information;

he urged others to do likewise prior to formulating an opinion. At the conclusion of the song, the audience reaction was divided. "Wildflowers," another number off the new album in a religious vein, spoke of the conflict between tradition and new life-styles.

The second great influence on the music of Seals and Crofts is the love generated toward their wives and children. Seals sings in "Ruby Jean and Billie Lee," a song written for and about their wives:

"Oh Ruby Jean last night I dreamed I was running
I called to you and you answered softly
You are the children's eyes
And I'm the days gone by."

This is a beautifully written song and the beauty is magnified by the emotional level which Seals and Crofts maintain after countless renditions of it. Their standards, "Hummingbird," "Summer-breeze," and "We May Never Pass This Way Again" are similarly derived.

The versatility of Seals and

Crofts was evidenced by their performance of "The Gate" a jazz-rock number which saw Crofts behind the electric piano and Seals on saxophone and "Sitting on a Mountain Top", a driving number which satisfied those in the audience wanting to "boogie." The only weak spots in the concert were provided by Crofts in his below-par "King of Nothing" and "Black Top Highway."

The concert concluded in the usual Seals and Crofts manner with Seals showcasing his considerable talents with the fiddle. This country, bluegrass ending, referred to as "hog callin'" music by Crofts, was obviously the highlight for most of those in attendance. In retrospect, however, the personality of the performers and the warmth that emanated from the stage through their music provided a greater highlight, one which spanned the entire 90 minutes of their performance.

—Tim Driggers

A little bit of everything

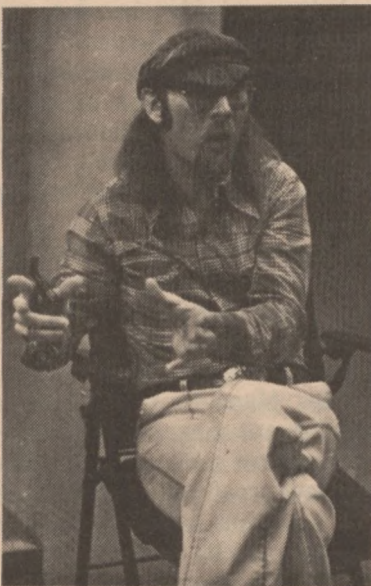
What I was looking forward to at the big Seals and Crofts pre-concert press concert was for Margot Connor of the Coliseum business staff to bring up the "Unborn Child" anti-abortion hit, get into a big hassle with Seals and Crofts and get thrown out of the building, which would have made fine reading, I think. She promised me she would do that. At the conference she did raise the question, as a matter of fact, but the fight never had a chance to develop, basically because Dash Crofts never did show up.

Waiting in the dressing room, we had been forewarned by the duo's manager, Georgia Sanchez, that the boys were very talkative and that we were responsible for the interview ending on time (we're not sure who was responsible for it

starting 50 minutes late). "When you see me walk back in," she said, "let him finish answering whatever question he's on and don't ask him anymore. Please. Also, I'll have to make a big scene." See, all this was backstage, or sidestage, or downstage, or somewhere—I was quite lost—just before they went on. While the warm-up group (England Dan is Jimmy Seals' brother, by the way) was performing, in fact. Well, in walks little Jimmy Seals. About 30. Wearing that cap. And very small. The more I think about it the smaller he is. And this was really unfair to Margot. With a mild backhand she could have killed the man, so how in the world could she have found the nerve to start a squabble with him?

He walked down the bench slowly, offering each of the press people a mild handshake. Perhaps as a conversation measure he talked very softly, which didn't support Margot's hopeless strategical position at all. Then we clustered around him and wondered how not to ruffle any feathers.

"Can't we all move in a little closer, especially is you've got a tape recorder?" he asked, gesturing to my recorder which will squeal obnoxiously during the interview. He pronounced "tape recorder" like a wise old man who doesn't



Jimmy Seals

know much about new-fangled machines but who's much too reserved to disclaim them. We asked him how was supper. He laughed. "Good food. I had a good meal. I played 18 holes of golf on one of your courses here. So I feel good." He paused and drew in a deep breath. He seemed happy.

"Yeah, I loved it. We don't get too much exercise, you know, traveling around the country."

He was dressed cowboyish except for that corduroy, crinkled-brimmed beebop cap. His pointed tan boots looked nice and shiny. We asked him where he bought his pants. (I swear we did.) "Pants?" he said. "I got them in California. They've got a lot of nice shops up close to 'Frisco."

Obviously, in this small-talk atmosphere we couldn't come right out and ask him about his views on abortion. So we warmed up to it. Like, there's another song on the album called—"29 Years From Texas," and I thought the line in it about "I really haven't gone anywhere at all" was kind of funny, you know, since they've gone quite a long ways musically from their child prodigy days in Texas. How could they make that statement?

"Well, because when I was young I used not to like that part of the country. I wanted to get out, you know. I just didn't want to be raised there and not have a chance to see the rest of the world. It's not important 'til you wanna go out and see something different. I realize, after traveling around for many years, that that part of the country has got a beauty of its own and I couldn't see it then. My heart has always been around that area."

We'd read of the Champs and the Dawnbreakers, two groups the duo were once part of. What were they like?

"The music that the Champs

played was kind of—it was almost early jazz-rock. It was right on the border of Latin and rock and stuff like that. Then the Dawnbreakers, we did hard rock things, and we did things like the Mamas and Papas, and went to seven-part melodies, and did the soft-shoe." He laughed. "A little bit of everything."

Was that harder work than what they're doing now?

"This is easier, because we don't consider the music to be work. It's more or less a hobby. It can be work at times, but we haven't looked at it as being a job, whereas before we did."

There was some discussion of the televised rock shows, then — a l m o s t apologetically—Margot brought up that little knuckle-rapping matter of "Unborn Child."

"Well, it really wasn't what you would call a stand," Seals begins. "It was just a personal statement. It's the only song that we've recorded that we didn't write the lyrics to. Dash's sister-in-law saw a television special on abortion and wrote the lyrics down and brought it to us to put the music to it. We liked it, and we had read in Baha'i writings where the Baha'u'llah says that actually life begins before the moment of conception. You take a crop out of the ocean, and within the crop are contained all the elements in the sea. So we thought that if a person is going to have a conflict on abortion they should have as much information as they could get before they made the decision one way or the other."

"It's something that we don't

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know too much about-where we come from, what we're doing here and where we're going. We had hoped that it would shed a little more light on it and just make people think and not treat it quite so lightly. Respect for human life, I guess you could say, has died out everywhere. People get killed and you say, 'Okay, yeah, what happens next?' You know? We've grown up in that kind of atmosphere. Sometimes it's hard, especially when a medical group have argued about when life actually begins. I think there's a lot of unnecessary abortion.

"We've found knowledge about this subject that we wanted to share with people that they might not know yet. We had hoped that it would be an avenue to give more knowledge about life, about life after death, because Baha'u'llah has written more in detail about all these things than anything we've ever had. If you read the (his) writings and then approach the subject again, it would be altogether different."

So, asked Margot, aren't you putting down other religions which adhere to different beliefs?

"No, no. I'm not doing anything. If I call this light (pointing to ceiling) Christ and this one Moses and that one Buddha and that one Krishna and that one Baha'u'llah, they're different lamps, but life is all the same. Mankind is the one that's off the track, and has been ever since it began. We don't know what's best for us. Every time I take things into my own hands I screw it up one way or the other. So I learned not to do that no more. I went and said, 'Okay, I quit.' If I wanna find out, I can always go back to the way I think. I've got that already. I want something different, something outside of that. So knowledge doesn't harm you, it just arms you with more knowledge. You've still got to make the decision."

Somewhere in the hallways nearby musicians were picking acoustic instruments while apparently enroute to the stage. Margot pressed Seals a bit.

"But doesn't too little knowledge harm?" she asked.

"Not really. You hurt yourself. If I break a spiritual law it's like jumping off of a building. I'm hurtin' myself. I'm the one who has to pay for it. Once you realize that, then from a selfish standpoint you don't do it no more."

Well, Margot said, it just seemed to her that a woman has no control over her own body if abortion is disallowed.

"My answer is this," Seals said. "Neither man nor woman knows what their real purpose, their true destiny, is. And until they know that they're gonna fight it. This is why it is so important for each person independently to investigate for him or herself. It's a law; he (Baha'u'llah) says that no person should base his faith on another person. I shouldn't tell you how to live your life or you tell me. But we share with one another."

My tape recorder was making funny noises. "I don't think it liked that last comment," Seals joked.

It's funny. I've never heard "Unborn Child" played on AM radio. Yet the concert promotion commercials included a snatch of it. I asked Seals if they had gotten any adverse reactions from the public.

"Only in one place. In Dallas they boycotted the concert. And the radio stations refuse, for the most part, to play it. Which was a shock to me because I didn't think

anyone would be controversial to this generation of people. Especially when the television people are willing to have you on the show to talk about it for an hour and a half. But there's something about it. They use excuses, like, it's too long." He contemplated. "Our intention was never to try to change the laws or anything like that. It was just a personal statement."

Margot offered, "It's just came at a time when ERA and everything..."

"Yeah, everybody jumped on it. And one thing we didn't think about when we recorded it was that people who have had abortions already might feel bad if they heard the song. We're very sorry about that if we've caused any hard feelings. But I really think that the more knowledge we have about life, the easier it will be in the future. Mercy killings is another thing that's gonna come up, and it's just on and on and on."

At that point he got on a tangent stressing spiritual rather than governmental loyalties.

"What we've been involved in is, instead of tearing down the old world, let it go, let it fall of its own weight. Communism and nationalism and all of these things are outworn and ineffective. They've produced the world that we have now. The astronauts went up in the thing and looked at the world and said, 'Yeah, it's true. The world is round.' There's no line that says Canada. Man has done all that in his own mind. These things in the future will all have to give way. It'll be very painful, but we're all one family. What we do here in this room tonight effects the people on the other side of the world."

"Our civilization produces morally and spiritually weak people. Instead of having mercy, love, wisdom, understanding, compassion, truth, chastity, all of these beautiful qualities, we have fear, frustration, cheating. You know that. This is the truth. We see it. What we have to do is to get rid of the cause. Our system, our schools, everything that we have unfortunately is outdated. It doesn't serve the purpose. I'm not saying that education is wrong, I'm just saying that we have to think of some different ways of doing it. People grow up and say, 'Well, Christianity is the only way and everybody else is wrong.' And the Buddhists say, 'No, they're wrong,' and the Jews say, 'No, everybody



PHOTO BY PHIL DICKEY

else is wrong.' For a thousand years now we've been fighting over national boundaries and things like that. This is man's tomb, not his home."

"A child who grows up in the spirit of love and harmony between the two parents and knows that the purpose of life is to try to develop his talents, and who's taught that it's fun to learn instead of having to cram-if the atmosphere is like that, my God, you have a heck of a person when he grows up."

Seals and Crofts took up the Baha'i faith seven years ago, reputedly through a former manager.

"I heard about it in Los Angeles," Seals said, "and I investigated the claim and the teachings and read the history of the faith. After awhile I said, 'Yeah, it's the first thing I've heard that makes sense. I want to be a part of it.'"

"Baha'u'llah originated the concept of the equality of woman, and he said that we cannot advance unless the woman takes her place in government and everything. If you have a bird that's got one wing it can't fly. But because of the way we've been taught little by little ... Two thousand years ago people weren't ready for those teachings. Their minds and hearts weren't developed. So things now like the equality of men and women, the harmony of science and religion, the need for a world language and a world educational system whereby we could go here or to India or Africa and take up their studies, a universal monetary system so we don't have to have any of you ever been to Europe? Every 50 or 100 miles you've got to learn a whole different language

bring it back to the faith, but it has kept us closer. We try not to look at each other's faults as much as we used to."

How much traveling do they do?

"About seven months a year. Our contract with Warner Brothers calls for two albums a year, but sometimes we only get one. We've probably spent a little more time this year at home than we have in the past."

How does he spend his time at home in California?

"Well, I plant flowers in the back yard. I spend a lot of time with my son and try to learn all I can from him. We're trying to raise a family now. We have firesides at home where people come to discuss the faith and play music. Go to concerts and play, do interviews by phone. We write. Visit other musicians and things. Play golf."

Georgia was in, impatiently waiting for him to stop speaking. She hustled him out of the dressing room as he was plugging England Dan and John Ford Coley, whose act was almost over upstairs.

I marked him down as being pretty authoritative and staunch in a way. But those qualities are couched in sincere gentleness. Staunch as he is, he's also unobtrusive.

Later during the concert a stage man frequently brought him different instruments between songs. I'll bet you a million dollars that as he received that guitar or fiddle or sax he said, quite clearly, "Thank you."

-Dan Harmon



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Sports/USC Baseball

Number 3 in the land?

by Robert McMillan

Bobby Richardson sat calmly in his office this week, surrounded by a small horde of reporters and photographers, awaiting a call from the NCAA selection committee concerning the University of South Carolina's fate in the college baseball playoffs.

It hasn't been long ago that stories on Richardson's USC baseball team were rather few and far between, and this turnout of the city's sporting press was only a further indication that his USC baseball program has traveled full circle in the five years since he quit playing second base for the New York Yankees and began his life as a college baseball instructor here.

The best evidence of all about his program had been delivered the weekend before this impromptu press conference when the team swept a doubleheader from Georgia Tech in Atlanta to

finish the '74 season with a record of 44 wins and six losses. It was an astonishing record for a team that has lost its clean-up hitter (outfielder Steve King) only a few days before the season started. It took the team to a national ranking of third behind perennial baseball powers Arizona State and University of Southern California, and, in a way, rekindled interest in baseball in a town where little has been shown in recent years. A recent series against regional leader Georgia Southern drew 7,000 fans in two days, and with the crowds (which overflowed onto the grassy banks all around Rex Enright Athletic Center) has come increased attention in the media. All of which, of course, will only serve to help Richardson's team and program still more in the future.

The baseball Gamecocks have ended their regular season ranked higher than any other University of South Carolina team ever. Yes,

that includes several of Frank McGuire's basketball teams, one of which started the season ranked first in the nation, but didn't finish that high.

Following his 13 years with the Yankees, Richardson returned to his native Sumter a few years ago and was lured by Athletic Director Paul Dietzel into commuting every day to Columbia to coach the USC team. Until this year, the only record of note had been that of last year's '73 team, which started strongly and finished with a 26-15-1 record.

"I believe that the reason for our success this year was simply a matter of our recruiting catching up with the team. Quite frankly, the first couple of years here I didn't understand recruiting," Richardson admits, "and recruiting is the name of the game any way you look at it."

Richardson feels that baseball recruiting is harder than that of other collegiate sports. "College basketball and football recruiting is highly competitive," Richardson said, "but at least your only competing against other colleges. But professional baseball teams are after high school players and they have money -- sometimes big bonuses -- to offer players. If a good high school or junior college player gets drafted by a team that he likes such as the Yankees, who have a lot of money to offer him, it's hard to compete."

In a way the pressure from the pros has served to help Richardson and USC. Bobby Richardson was a great professional player, one that signed upon completion of high school, one that knows the big leagues now and can help a young

prospect. He works, he says, to prepare the USC players with talent for major league baseball. And when they are ready and eligible to be drafted (after completion of their sophomore season) he is willing to let them go.

Richardson fully expects to lose at least four players -- pitchers Earl Bass and Tim Lewis, outfielder-first baseman Hank Small and shortstop Eddie Ford -- to the pros this summer. All could return next year and give Richardson a good inner core next season.

Richardson is not bitter about the fact that his recruiting efforts sometimes yield players who will leave before their eligibility expires. "The way I look at it, the players that have the talent to make it are going to the pros whenever they get a good chance. You only get one chance, and you had better take it when you do if you're serious about playing major league ball."

Richardson cited the cases of Steve King and John Fleming, two players that USC had counted on this season, but whom were injured in pre-season practice and will get an extra year of eligibility to make up for the '74 season. King, a slugging outfielder, hurt his ankle sliding into second base and Fleming, who likely would have been the designated hitter this year, injured his finger. "You never know when an injury is going to strike that might seriously affect your ability to play ball in the future," Richardson said, "so when the pros make a good offer..."

Many good baseball players in high school, Richardson realizes, want to play college ball -- if they choose that route rather than a direct one from high school to the pros -- where they will receive attention from major league scouts. Thus, should Richardson

send four or five prospects to the pros this summer, it would only serve to enhance his own program in many ways.

While the major league teams eye Richardson's players, he's out looking for material to replace those who might depart. Currently being considered, among others, are a pair of infielders -- Benjie Moore from Middle Georgia Junior College, who batted in the .390s this year, and Jeff Smith of Wilmington, N.C. "Both of these guys are wanted by the pros, so I want to know until mid-June whether they will come here or not," says Richardson. He feels that he will need an infielder to replace Ford, who is likely to go early in the pro draft in June, and he also seeks help in the outfield to replace graduating senior John Gambrell. Speed is also a major recruiting point, and Richardson is looking for ballplayers, in general, who can run well.

Finally, Richardson's call came from the NCAA authorities and the uneasy wait was over. Rankings will be worth little in Starkville, Miss. May 23 when the District III playoffs begin, though Carolina does carry the best ranking and record into the tournament. Still, the Gamecocks won only two of five games from Georgia Southern, which will also be participating. Other teams include Southern Conference champion East Carolina, Atlantic Coast Conference champ N.C. State, Miami and Southeastern Conference champion Vanderbilt. USC will play State in the first round of the double elimination tournament.

Should they win, USC would travel to Omaha in June for the College World Series, and a chance to prove their national ranking is an accurate one.

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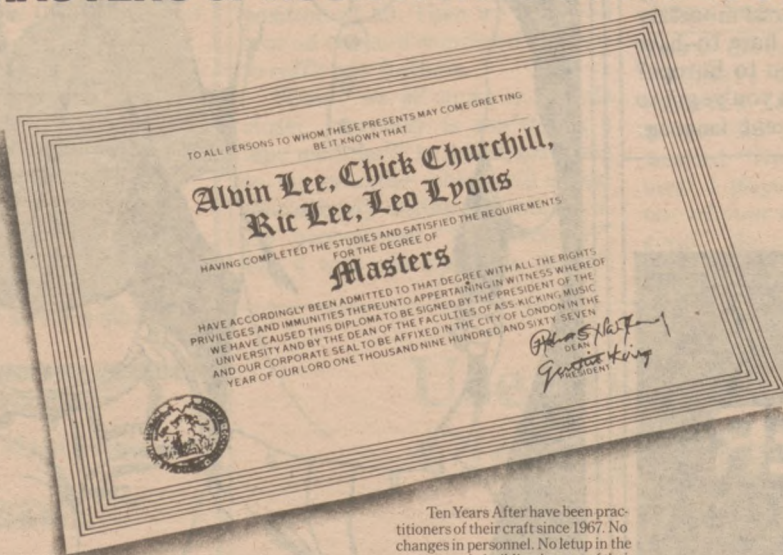
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Television/Tom Snyder

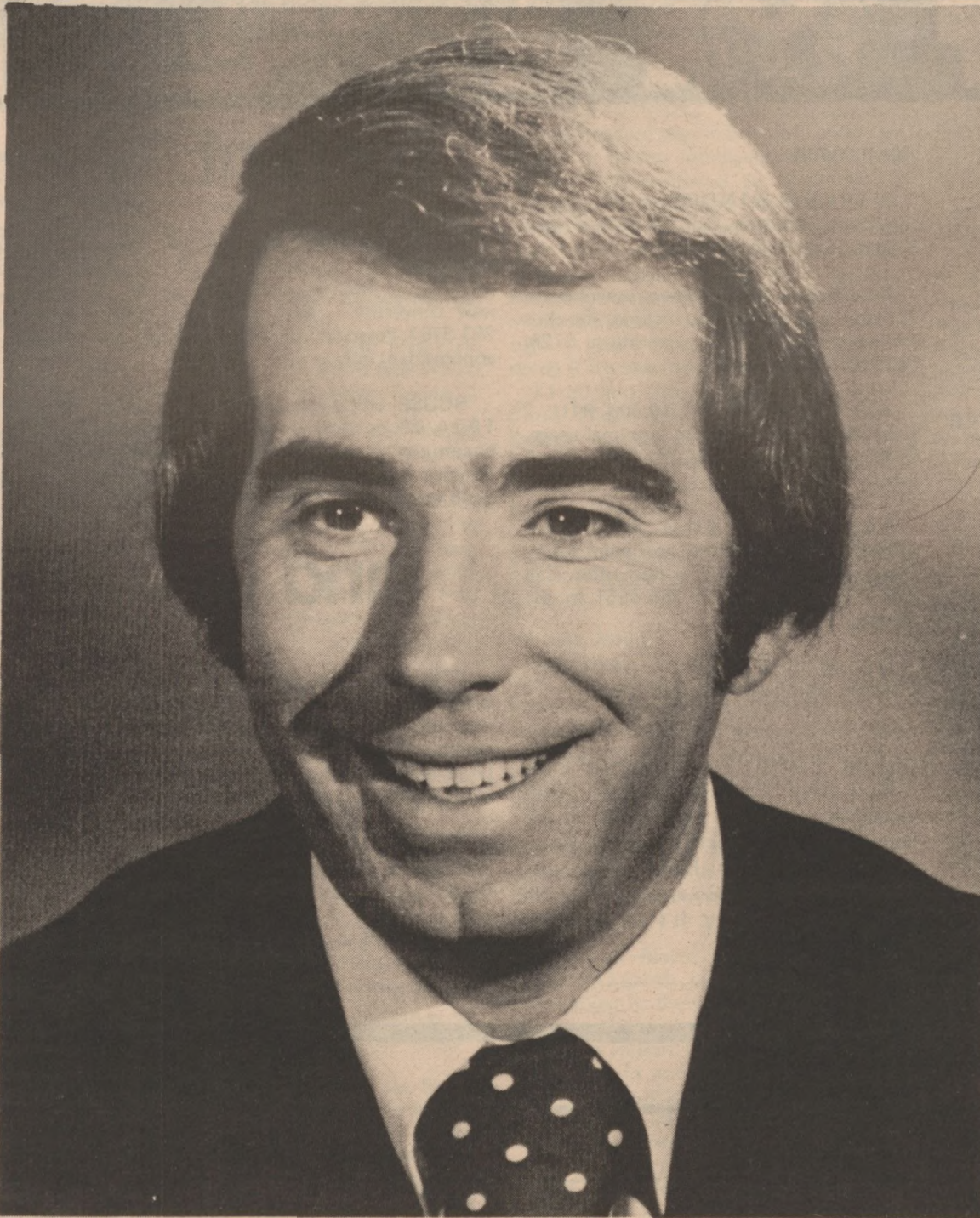
Handsome & impenetrably stupid

When I watch Tom Snyder on NBC's generous gesture for post-Carson insomniacs called *The Tomorrow Show* I often think of the old party gag in which a jester confidentially steers the evening's foremost bore into a corner and, in a man-to-man manner usually a signal for an unzipped fly, whispers, "Hey Buddy, your face is showing." Orson Welles, in speaking of film acting, once called the movie camera "a lie-detector filled with celluloid."

And likewise, the video camera, focused on unrehearsed humans behaving like the *Tomorrow* fiasco, is a stringent eye for character; a shallow extrovert is a bushel basket of mannerisms. If you are not a night person you may never have seen Tom Snyder's face, which, I suppose, works well enough, along with the tongue and appropriate gestures, to depress the ratings of the mannikin-like ministers on the competing sermonettes. I can't shake the suspicion, however, that right above Tom, somewhere near the studio ceiling, is Mel Brooks with a fist full of marionette strings, perfecting his version of the Charlie McCarthy dummy doll. Tom Snyder is a perfect replica of sincerity.

And to be more blunt: Tom Snyder is a perfectly handsome (though not charismatic), impenetrably stupid, mid-thirty-ish California disc jockey who, under the guise of an interview format, spins guests and Big Topics like the Top Forty grooves. But never has flippancy been so somber. Tom, whose heart bleeds like a nose runs, fairly sweats with an officious uninformed concern. Imagine big Virginia Graham of "Girl Talk" infamy suddenly suspending her ingratiating-but-oddly-charming bombastic chatter and pretending, with a perfectly knit brow, to actually think while talking - and there you have Tom Snyder, the man who can do for a discussion of any pressing issue what studio wrestling and roller derby do for the concept of competition. And alas, he is dumb and doesn't know it—which means *vain*. By consistent unwitting self-caricature he has become for, a pathetically entertaining shoe-horn into bed.

But even embarrassing taste must have its own dubious standards of achievement. When the beleaguered Richard M. Nixon



Tom Snyder

"...By consistent unwitting self-caricature he has become for me a pathetically entertaining shoe-horn into bed..."

finally retires from the scene Tom will be pleased to replace the President in the sensitivity circles of psychologists Gallup and Nielson as the nation's number one phony person. (In fact, Tom Snyder is Richard Nixon distilled as a disc jockey.) And who else but Tom Snyder could find it credible

to bill in a single program, say, Adolph Hitler and Donny Osmond? No one I know.

But television talk does have its moments of glory—as did a recent Rich Little hosted episode of the

Tonight Show which included a monologue by the actor-singer-dancer-comedian Dick Shawn. It is only a little over-statement to say that Shawn's monologue combined the comic and tragic as only a Marceau mime can do and he satisfied, as well, Mark Twain's dictum that humor must not only tell the truth, it must preach it. I was reminded that a great comedic bit may go many minutes without a laugh.

Opening his piece with a casual description of how today's Japanese youth might respond to a national plea for kamikaze pilots, Shawn made a deft analogy in passing to American "expatriots" in Canada. Then, abruptly, he said he didn't want "to get into politics", a functional disclaimer, and a cue to me that Shawn, always brilliant, might be easing his way into a stunning bit on Watergate. He was. I wish I could reproduce here—but I can't remember it—a devastating eight line melodic jingle with movement on the firing of Archibald Cox. Late night television, a banquet in the King's court of media, gave us a glimpse of a King's wise fool.

—Dan Lackey

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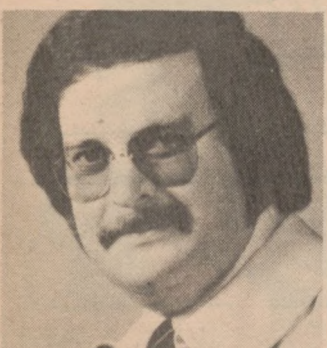
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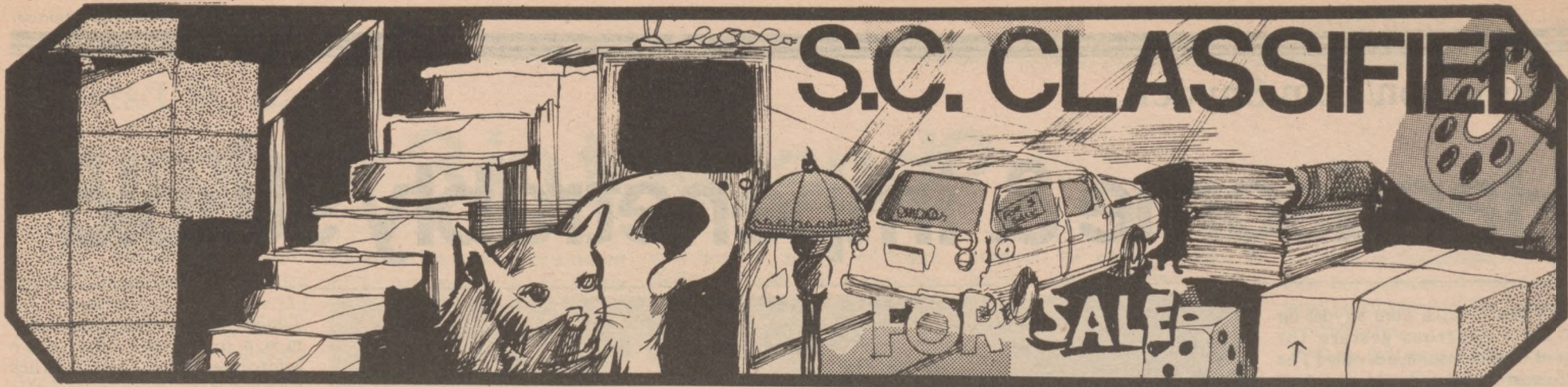
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Weekly Columbia Newspaper has opening for full-time advertising salesperson. Prefer some experience in advertising or retail sales or general knowledge concerning the Columbia business community. Call 254-7086 between 10 a.m. and 5 p.m., Monday-Friday for interview time. Salary plus commission for the right applicant.

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WALTER TURBEVILLE'S SKETCH BOOK. Pen drawings — some old, some new. S.C. scenes 1915-1972. Plastic cover. 24 sheets. Booklet numbered and autographed. \$3.50 postpaid, S.C. tax paid. Order from Walter Turbeville, 3626 Blossom Street or

visit my studio.

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RALEIGH BIKE. Green super-course 27" men's 10-speed bike. Includes toe clips and carrier rack. Perfect condition. \$120. Call 254-0693 for details.

AIR CONDITIONER. 19,000 BTU. 2 years old. Good condition, minimal usage. \$160 or best offer. Call 254-4551 after 6 p.m.

1969 DATSUN SPORTS CONVERTIBLE. Yellow, new paint job — new radial tires. \$1200 or best offer. Call 254-7086 daytime or 254-4551 in the evening.

DOUBLE BED BOX SPRINGS. Excellent condition. \$15. 252-2251.

CHEAP FOOD The Palmetto Food Cooperative has inexpensive fresh vegetables and fruits every week at the Benson Elementary School on Bull street, behind USC's Bates House Dormitory. Always a great selection and always worth your time and money. It's on Thursdays from 2:30 to 7:30.

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ROOM. Available in June — double bed — color TV — air conditioner — all kitchen privileges — washing machine — garage — near University — Male or female. Phone 253-3167. Personal interview required — by appointment only.

HOUSE. USC professor leasing home for 1974-75 school year. 2 bedrooms, basement, garage, 3 fireplaces, walking distance from University on Wheat Street. \$195 furnished. Call 253-3115 or 777.6724.

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THE SEVENTH AGE. A series of slide presentations dealing with the problems of how life can be more meaningful for our elderly. If your church or civic group is interested, call the South Carolina Commission on Aging at 758-2576.

BICYCLE RACE. May 19. Sponsored by The Cyclist, starting at the Cricket Club on Bluff Road. 2 p.m. Division for all classes.

THERE'S a new kind of politics in South Carolina; his name is Alex Sanders. If you have a little free time, why not put it to

The Three Chairmen From 5 to 7 p.m., beer (Budweiser) is 25 cents a mug and Michelob is 30 cents a mug, \$3.25 a pitcher (mich). Highballs are 20 cents cheaper than usual. Located at 1824 Edmund Highway (on the road to the airport.)

Twilite Lounge. The hang-out of the Columbia media set (whaaaat?). From 5 to 7 p.m., the 9-ounce mugs are filled and re-filled for 15 cents a shot and \$1.00 a pitcher. This one has the best deal in town. No minibottles. Located at 1928 Rosewood Drive.

The Warehouse. Columbia's newest watering hole. Located at 1200 Heyward Street. Happy Hours are from 5 to 8 p.m. when beer is \$1.25 a pitcher.

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Rates

Non-business classifieds are \$1 per week for 30 words and 50 cents for each additional 15 words. (The following count as one word: phone numbers, the, and, prices, numbers.) Headlines cost 50 cents extra and contain up to 25 characters. Deadline for copy changes or cancellation is Tuesday at noon. **Discounts:** The same classified runs 4 weeks or more — 20% off total cost.

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(Continued from page 16)

The cards outline some of the rights of citizens dealing with the police including such situations as "If you are stopped by the police...", "If the police come to your house...", "If you are arrested...", "If the police break the law...", and jail conditions. Anyone wishing to obtain one of these cards (and who wouldn't) should send a stamped, self-addressed envelope to the ACLU office at 2016½ Green Street, Columbia 29205.

An exhibit of selections from manuscripts and printed items of South Caroliniana is on display in the South Caroliniana Library, given by the South Caroliniana Society. The exhibit includes the Redcliffe collection of John Billings which centers around 19th century South Carolina Gov. James Hammond's Beech Island plantation (Redcliffe) as well as selections from the Hampton, Thompson-Jones, and Childs family papers.

Don't forget about the new recycling center on the corner of Huger and Laurel Streets. Bring down all your recyclable paper and cardboard, tin, aluminum, and glass on Tuesday and Thursday afternoons from 3 to 6 p.m. and on Saturdays from 9 a.m. to 6 p.m.

television

Saturday, May 18

2:15 p.m.—Baseball action, fans. This time it's the California Angels meeting the Minnesota Twins in Bloomington. Big Curt will be on hand for play-by-play. (Channel 10)

8:30 p.m.—Movie. "Don't Be Afraid of the Dark," has Kim Darby and Jim Hutton being terrified (her especially) by mysterious demon-like creatures. And nobody knows why. I don't think I want to know. (Channel 25)

9 p.m.—Movie. "Two Mules for Sister Sara" is an entertaining little film about a French mercenary (Clint Eastwood) hired to

lead an attack on a French garrison who picks up a nun (Shirley Maclaine) along the way — who turns out to be a prostitute with a fair knowledge of the fort and its defenses. (Channel 10)

10 p.m.—Theatre in America has "Hogan's Goat," a verse drama about a heated mayoralty contest in Brooklyn in 1890 between a newcomer to politics and a machine incumbent. It's got a fantastic cast: Faye Dunaway, Robert Foxworth, and George Rose. (Channel 35)

11:45 p.m.—Movie. "The Flim-Flam Man." This one has been on the tube at least six times, but it's still a goodie. George C.

Scott plays an aging conman and Michael Sarrazin plays his young assistant. With Sue Lyon. (Channel 10)

12 a.m.—Movie. "Funny Face" is the fantastic film by Stanley Donen about the ultra-chic, fashion world of photography. Audrey Hepburn plays the young ingenue who is "discovered" as a model and Fred Astaire plays the photographer who falls in love with her on film — and in real life. Richard Avedon, the king of fashion photography, actually filmed the fashion sequences. (Channel 19)

Sunday, May 19

1:30 p.m.—Movie. "War of the Gargantuans." Russ Tamblyn plays an American scientist fighting immense monsters in Japan. Snore. (Channel 10)

3 p.m.—World Invitational Tennis Classic. Stan Smith and Chris Evert face Arthur Ashe and Billy Jean King at good ole homey Hilton Head right here in S. C. (Channel 25)

3:15 p.m.—Movie. "Atom Age Vampire." A professor turns killer in order to restore the face of a scarred dancer. Whaaaat?? (Channel 10)

8:30 p.m.—Movie. "Dark of the Sun." This is a cliché-ridden, flashy movie about a hard bitten mercenary leader (Rod Taylor) battling Simba rebels and trying to transport a fortune in uncut diamonds. With Jim Brown as his chauffeur and Yvette Mimieux as the love interest. (Channel 25)

Monday, May 20

The impeachment hearings may pre-empt

regular programming, so be prepared if the dial is right and the program is all wrong.

9 p.m.—Movie. "The Executioner". George Peppard stars in this fairly good yarn about a British intelligence officer (Big George) determined to prove that a colleague is responsible for leaks to the USSR. Filmed in England and Greece, with Joan Collins and Judy Geeson. (Channel 25)

9 p.m.—Movie. "Shoot Out." Gregory Peck plays an ex-con seeking vengeance. He made this turkey when money got a little tight — I can't imagine the great stoneface doing it for any other reason. (Channel 10)

11:30 p.m.—Movie. "Band of Angels". Clark Gable falls in love with Yvonne DeCarlo who plays a lovely quadron in the Old South. With Sidney Poitier and Efrem Zimbalist. The King is worth watching in this one. (Channel 19)

1 a.m.—Tomorrow has author/hoaxer Clifford Irving talking with Big Tom. See our Snyder report on page 13 of this issue. (Channel 10)

Monday, May 21

8 p.m.—Movie. "The Flight of the Phoenix". Survivors of a plane crash over the Sahara desperately try to survive in this well-acted tale. With James Stewart, Peter Finch, Richard Attenborough, and Ernest Borgnine. (Channel 10)

8:30 p.m.—Movie. "I Love You ... Goodbye." Hope Lange plays a 36 year old mother and wife who decides to leave her family to make a new life for herself. (Channel 25)

9:30 p.m.—Movie. "Cry Rape" is a super dramatization of rape, the events surrounding it, the victims, the rapist, and the way the police and the courts have treated the victims. With Andrea Marcovicci, Peter Coffield and Greg Mulvaney as the creepy defense attorney. (Channel 19)

11:30 p.m.—Movie. "If He Hollers, Let Him Go" with Raymond St. Jacques as an escaped convict trying to prove he was framed and Barbara McNair as his lover. A little tawdry, but the actors are just fine. (Channel 19)

Wednesday, May 22

8 p.m.—Special. "The Baboons of

Gombe". Beautiful Jane Goodall (who looks as if she would fit better at Maxims than in the jungle) studies a troop of 40 baboons living on Lake Tanganyika. Fascinating view of primate life. (Channel 25)

8 p.m.—Special. National Geographic also has a show on Jane Goodall, this time in Tanzania, where Goodall studies chimpanzees and their relationships to man. (Channel 10)

9 p.m.—Special. "Julie and Jackie ... How Sweet It Is." Julie Andrews and Jackie Gleason get it on with musical comedy and variety. Sounds pretty tiresome to me. (Channel 25)

11:30 p.m.—Candid Camera Anniversary Salute. You can pretty well guess what this is all about. It features excerpts from the series. (Channel 25)

Thursday, May 23

9 p.m.—Movie. "Joy in the Morning." All of us Richard Chamberlain fans can weep and empathize our way through this story of a young couple going through the problems of early married life. (Oh yes...) Dickie plays a struggling law student forced to take night jobs to support his wife (that was in the days when the women had to stay at home) and his neglected young wife is played by Yvette Mimieux, whose pregnancy threatens to "destroy their marriage." (Channel 19)

11:30 p.m.—Movie. "Reflections in a Golden Eye" is the Elizabeth Taylor, Robert Forster, Julie Harris, Marlon Brando version of the Carson McCullers novel about sexual turmoil at a peacetime Army base. (Channel 19)

Friday, May 24

9 p.m.—Movie. "Coffee, Tea, or Me?" Karen Valentine (of the baby face) plays an airline stewardess who's juggling two husbands — one in London, one in Los Angeles. Baby-faced John Davidson plays one and Michael Anderson plays the other. (Channel 19)

11:30 p.m.—In Concert. Deep Purple, Black Sabbath, and Rare Earth get it on in an outdoor concert filmed at California's Ontario Motor Speedway. (Channel 25)

11:30 p.m.—Movie. "McLintock" makes it's way on the tube for the umpteenth time. With Maureen O'Hara and John F. Wayne in this one about a free-wheeling cattle baron and his single-minded wife who's determined to get a divorce. (Channel 19)

1 a.m.—Midnight Special. Crazy man Richard Pryor hosts this show which stars Olivia Newton-John, Marvin Hamlisch (who won three Oscars for "The Way We Were" and "The Sting"), Boz Scaggs, New Riders of the Purple Sage, Melvin Van Peebles, and Bobby Blue Bland. (Channel 10)

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leave it lay for the pleasure
of those whose taste it is."

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"THROAT"...AND MORE VARIETY! THE FIRST TEN MINUTES
ACHIEVE MODIGLIANI TONES. THE CAST IS ENTHUSIASTIC...
GEORGINA SPEVLIN MAKES A MARK ON YOUR EMOTIONS!"
Judith Crist NEW YORK MAGAZINE

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"The Interview"
"Goodbye, Mr. George"

CINE-ART
THEATRE
1017 WASHINGTON ST. — 779-3039



EVENTS & ENTERTAINMENT

cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedule.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Black Eye" with Fred Williamson playing a private detective is on for another week at the Twin. Shows at 3:30, 5:30, 7:30, and 9:30.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"The Filthiest Show in Town" (a satire) and "The Girls of 42nd Street" highlight the family entertainment in town. Shows are continuous from 3:30 p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Butch Cassidy and the Sundance Kid." With Paul Newman and Bobby Redford, who again is appearing in four films in town this week. And this is only the beginning. Shows at 1, 3, 5, 7 and 9 p.m. Oh, and in case you're interested, Katharine Ross is in this one, too.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

Well, it's here. How long it stays is another matter...Just make sure that you hide when the sheriff comes, cause "The Devil in Miss Jones" is here, the very first time in South Carolina (and very well may be the last). Shows are continuous from 1 p.m. with the box office opening at 12:45.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"Thieves Like Us" is the new Robert Altman ("M*A*S*H", "Brewster McCloud", "Bob & Carol & Ted & Alice", "McCabe and Mrs. Miller", et al) film about young robbers on the prowl in the Depression and the personal involvement between two of them in particular. With Shelly Duvall and Keith Carradine. This one should be dynamite. Shows at 2:25, 4:40, 6:55, and 9:10.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"The Sting" is conning everybody after winning the Oscar this year for best picture. With Robert Shaw, Robert Redford, and Paul Newman. Shows at 2, 4:20, 6:40, and 9 p.m.

FOX THEATRE, 1607 Main Street, 254-5212

"The Exorcist" has sort of quieted sown of late. Signs of leaving are beginning to appear in the box office. Wait around for the second run before you rush out to spend a precious \$3 on it. Shows at 1:30, 4, 6:30, and 9 p.m.

GAMECOCK I THEATRE, Parkland Shopping Mall, Cayce, 796-0022

"Jeremiah Johnson" is back, this time being touted as a "classic". The only reason it's classic is that Redford's star is ascending and everyone wants to clean up on him while the iron is hot. It's okay, but nothing to get excited about. Shows at 1, 3, 5, 7, and 9 p.m.

GAMECOCK II THEATRE, Parkland Shopping Center, 796-0022

"The Three Musketeers" has just about everything for entertainment. With Faye Dunaway, Charlton Heston, Michael York, Geraldine Chaplin, Oliver Reed, and Richard Chamberlain. Shows at 1:15, 3:15, 5:15, 7:15, and 9:15.

JEFFERSON SQUARE THEATRE, Jefferson square, Downtown, 254-6731

"The Great Gatsby" with its beautiful scenery, clothing, cars, and people is not exactly the way Scott Fitzgerald would have done it, but it's well worth seeing. Sam Waterston shines as Nick Carraway, with Robert Redford as Jay Gatsby, Mia Farrow, Lois Chiles, Scott Wilson, Karen Black, and Bruce Dern. Shows at 1, 3:40, 6:20, and 9 p.m.

MIRACLE THEATRE, 122 Main Street, 256-1050

"Hammersmith is Out" is in with Elizabeth Taylor, Richard Burton (who else?), Peter Ustinov and Beau Bridges. Apparently, Hammersmith (Burton) is a master criminal and an escapee from a mental asylum. Sounds pretty interesting. Call theatre for times.

PALMETTO THEATRE, 1417 Main Street, 254-5800

It's axe-murder time again in "The Severed Arm." South Carolina native David Cannon stars in this one and tell us it's about a bunch of miners stuck underground who cut off a man's arm to feed everybody just as they are saved. Needless to say, the miner wants to take revenge later. Shows are 1:30, 3, 4:30, 6, 7:30, and 9 p.m.

PLAZA III THEATRE, 1323 Main Street, 254-5800

"The Centerfold Girls." Well, this sounds like a B-movie all the way to me, but as one theatre official put it, "It's an A-movie with B-girls." Rated R. Shows at 1, 2:40, 4:20, 7:40 and 9:20 p.m.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"Jeremiah Johnson" is also in for a stay here. With Redford. Shows are scheduled for 1, 3, 5, 7, and 9.

theatre

Workshop Theatre will present one of the Oscar Wilde, the wild man's, plays beginning May 7 and running through May 18 with the chance for holdover performances if the house is full enough, and with the kind of performers they have assembled, it's a sure bet. **The Ideal Husband** is an English comedy of manners about marriage, British politics, and extramarital intrigues during the Victorian era, as viewed by the sardonic evil eye of Wilde. Appearing in the production, which is directed by Malie Bruton, are veteran Columbia performers Hal Buckley, Mary Arnold Garvin, Cynthia Gilliam, Stuart Browne, Joe Dillard, Amanda Graham and Winifred Orr. Reservations can be made by calling the theatre box office between noon and 6 p.m. at 252-5756.

music

Edgar Winter and his band will be appearing on Thursday, May 23 at Carolina Coliseum. Show begins at 8 p.m. and ticket prices are \$6, \$5, and \$4 at the usual outlets.

Terry Rosen is now appearing Friday and Saturday evenings at the Lobby Restaurant on the corner of Main and Gervais Streets in the basement.

Poverty is playing on Friday and Saturday nights at the Ale House at 3137 Beltline Boulevard. Julia also does her things as an extra added excitement.

Jim and Lee, an up and coming musical duo, are performing every Monday night at the Scarlet Pumpernickel in Downunder Columbia.



Bob Redford as Jeremiah Johnson is back

art

"An Executive Collects" featuring paintings, sculpture, and graphics will be on view at the Columbia Museum of Art May 10 through June 2. The collection ranges from French Impressionism through 1974's contemporary art styles. The show will also introduce five new gifts to the Museum's permanent collection. The Museum will sponsor an open evening to premiere this new collection at 8:30 on Thursday, May 9, which will be open to the general public.

Also beginning May 10, and running through June 16, will be an exhibit of the graphics of Henri Toulouse-Latrec, including the artist's posters for Le Moulin Rouge and other Parisian gathering places.

Bruce Millette: One Man Show will be on exhibition in Clemson's College of Architecture's Lee Hall Gallery now through May 31. Millette is an artist-in-residence with the South Carolina Arts Commission's ARTS program.

classes

Columbia's Department of Parks and Recreation will offer tennis courses beginning Monday, May 20 and running for seven weeks. Beginners' lessons will be held at Woodland Park on Monday at 4 p.m. and Wednesday at 5 p.m.; at Heathwood Park Tuesday at 10 a.m., 5 and 6 p.m.; and at Mays Park on Thursday at 11 a.m., 4 and 6 p.m.

Intermediate classes will be held at Woodland Park on Monday at 5 p.m. and Wednesday at 4 p.m., at Heathwood Park on Tuesday at 11 p.m. and 4 p.m.; and at Mays Park on Thursday at 10 a.m. and 5 p.m. Lessons for children through 15 years old will start the week of June 3 at Woodland Park.

Registration for the courses is \$4 and will be taken at the first meeting of the desired class. All classes last for one hour. That's the best deal ever on tennis lessons...take advantage of it.

politics

It's that time again. The Democratic Precinct Organizations of the Cooper, Arcadia, Oakwood, and Satchelford precincts in the North Trenholm Road area will hold a shrimp and beer party on Thursday May 23 at the Quail Run Apartments Clubhouse, 6007 Percival Road, from 7 to 9 p.m. Guest speakers will be candidates for lieutenant governor, Alex Sanders, Horace Smith and Brantley Harvey, and Second Congressional seat candidates Cole Blease Graham and Matthew Perry. Tickets are \$3.50 (\$2.50 for students 18 and under) for all you can eat. For further information contact Martha Marr at 256-4049 or Lora Lavin at 782-7712.

The South Carolina Women's Political Caucus in conjunction with the Division of Education Services at USC is presenting a workshop designed to inform and to raise the levels of awareness and political effectiveness for women. The workshop will be held at the Sheraton-Columbia Inn on May 18, with registration fee (\$7) including luncheon. The workshop will include discussions on basic party involvement; women running for public office; raising issues, getting answers and lobbying; women in campaign work; campaign management; organizing a caucus; and press relations. The main speaker at the luncheon will be Liz

Carpenter, former press secretary to Mrs. LBJ and now a political consultant in Washington, D. C. The action begins at 10:30 a.m. Don't miss it.

meetings

Richland County Council rides again for another meeting on Wednesday, May 22, at 2:30 p.m. at the Old Columbia Hospital, 2020 Hampton Street, on the third floor.

Lexington County Council is also meeting on May 22 at the County Courthouse at 7:30 p.m.

specials

The S.C. Civil Liberties Union has printed wallet cards entitled "You and the Police." (Continued on page 15)